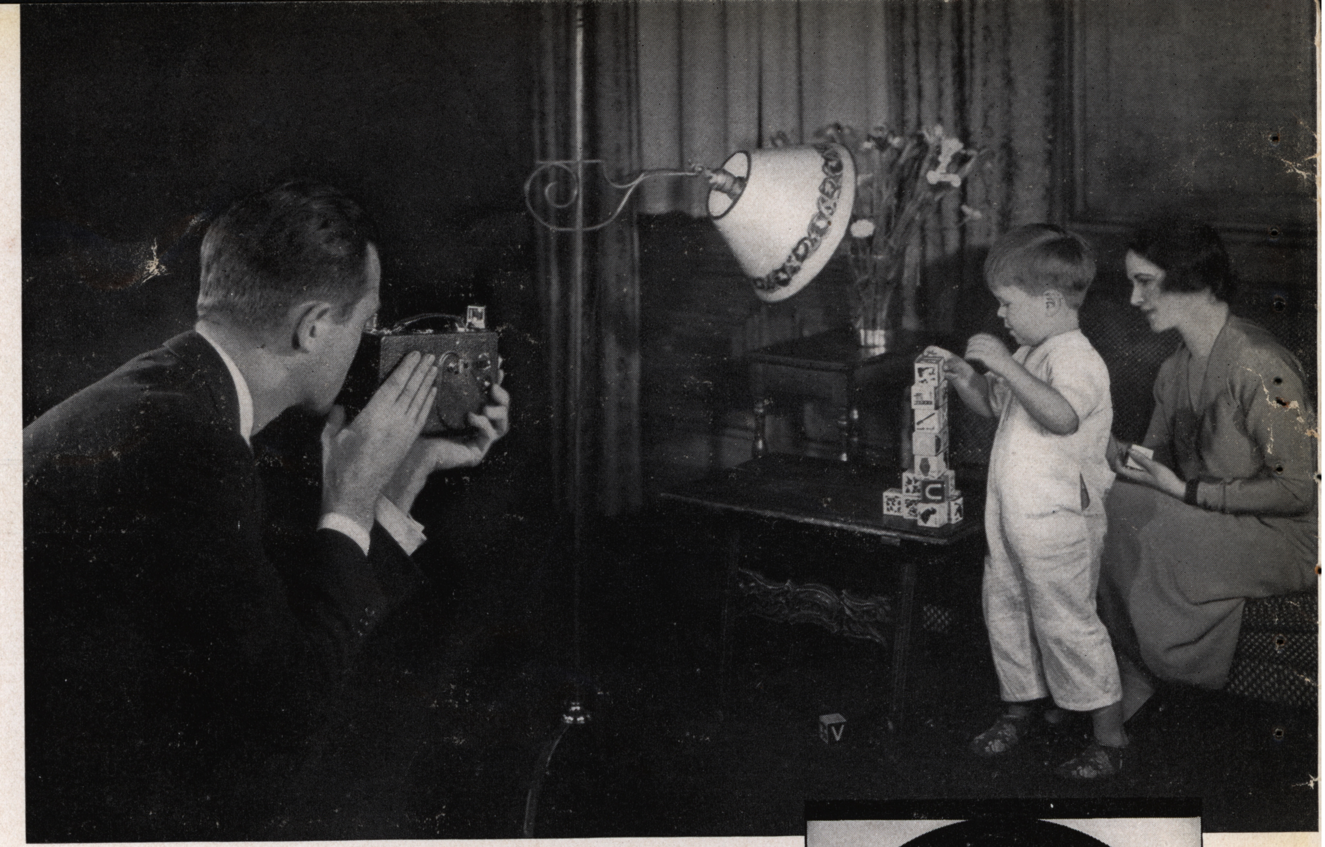
THE CINÉ-KODAK NEWS

THE FILM NEWS of YEARS!

NEW SUPER-SENSITIVE PANCHROMATIC FILM PUTS YOUR MOVIE CAMERA ON 24-HOUR DUTY

JULY
1931

NEW *Super-sensitive Film puts Ciné-Kodak on 24-hour duty*



Now—Take Movies at NIGHT with ordinary living room lamps

FILM IF THIS SEAL IS BROKEN.
EKC
Ciné Kodak
Super-sensitive
PANCHROMATIC
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Kodak Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Trade Marks Reg. U. S. Pat. Off.
Fabriqué aux Etats-Unis d'Amérique

Clear, brilliant close-ups by the light of ordinary 100 watt bulbs in ordinary living room lamps.

$7.50 for 100-foot roll

Now at your Ciné-Kodak dealer's

EASTMAN'S LATEST! A Ciné-Kodak film so fast, so sensitive to light, that you can make indoor movies at night with ordinary home lamps—or make clear pictures on dull days outdoors.

Ciné-Kodak Super-sensitive Panchromatic Film is twice as fast as Ciné-Kodak "Pan" in daylight—three times as fast under artificial light.

With this new film and the *f*.1.9 lens, picture opportunities in your home at night are almost limitless. No special lighting equipment is necessary. For close-ups, you need only two 100-watt bulbs in ordinary lamps.

At night, outdoors, your camera can continue on duty, getting the kind of pictures you've always wanted to make. Brightly-lighted streets, theatre lobbies, fireworks, camp fires, baseball games on flood-lighted diamonds.

Ciné-Kodak Super-sensitive is a film for any kind of day and any time of day. From early morning to twilight . . . and even in pouring rain . . . you'll get movies as satisfactorily exposed as those made on ordinary film in good sunlight.

EASTMAN KODAK COMPANY, ROCHESTER, NEW YORK

THE CINÉ-KODAK NEWS

Published Monthly in the Interests of Amateur Motion Pictures by the Eastman Kodak Company, Rochester, N. Y., Volume 8, Number 2.

JULY 1931

THE FILM NEWS OF YEARS

Home Movies Go on 24-Hour Schedule with Ciné-Kodak SUPER-SENSITIVE Panchromatic Film—Indoor Pictures at Night with Ordinary Living Room Lamps!

IN CINÉ-KODAK SUPER-SENSITIVE Panchromatic Safety Film, Eastman presents the most notable scientific advance since home movie making began.

It's a marvelous new film that greatly amplifies the field of movie making, and adds a world of fresh possibilities for movie makers to explore. A film so remarkably sensitive that it makes indoor movies at night with average home lighting, and outdoor movies on the duller days.

Two ordinary 100 watt bulbs, in ordinary living room lamps, give enough light for brilliant indoor close-ups with *f*.1.9 cameras. Movies that flash as clear and bright on the screen as those you take in broad daylight.

Baby's evening bath *in the bathroom*—father's daily dozen *in the bedroom*—your best bridge four *in the room where you play bridge*. The countless interesting evening events that happen in your home. Indoors at any hour, outdoors in any daylight, this new film catches action and keeps it in movies you always will enjoy.

The reason—SPEED—greatly increased light sensitivity.

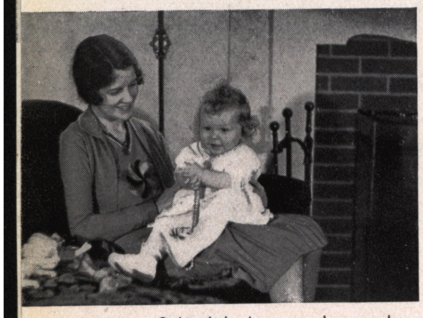
Super-sensitive Film is *twice* as fast with daylight as Ciné-Kodak Panchromatic Film, and at least *three* times as fast with incandescent lighting. As "Pan" is about twice as fast as regular 16 mm. Ciné-Kodak Film with artificial lighting, this means that Super-sensitive Film is about *six* times as fast as regular 16 mm. Ciné-Kodak Film with artificial lighting! Cameras with *f*.3.5 lenses, loaded with this film, are now as fast with artificial light as *f*.1.9 lens equipped cameras formerly have been.

Think of what this means to movie making in your home—shots you never expected to be able to get—priceless film records are now easily acquired. The youngsters at play, social events, brief evening-time visits of friends, billiard and ping pong games, family gatherings—the type of material so important to a well-rounded film library. Now, with a few ordinary 100 watt light bulbs in bridge and floor lamps, even group scenes may be filmed with cameras equipped with *f*.1.9 lenses. Close-ups are still simpler. With Super-sensitive Film you can make excellent close-ups at *f*.1.9 with but two 100 watt lamps, or their equivalent in lamps of lower wattage. Fireplace movies, with the flames serving either as an interesting background or as fitful illumination for your nearby subjects, are typical of the charm of newly obtainable indoor

Think of it! With Ciné-Kodak Super-sensitive Film you have merely to turn ordinary 100 watt lamps into your regular wall or ceiling fixtures, or floor or bridge lamps, for clear sparkling movies of those gay parties at home.

Scanned and Donated to Archive.org from the Collection of Darren Nemeth 2026

A crackling fire—that's light enough for this new film.



Splendid close-up shots such as this with but two 100 watt lamps.

The Fourth will be more glorious on the screen this year than ever before.

Ciné-Kodak Super-sensitive Film will transform this spectacle into movies.

Movies as bright as midday beneath the marquees of the theatre district.

shots. An ordinary match held to a cigar, cigarette or pipe will furnish sufficient illumination for a most interesting close-up. Silhouettes can now be made by having but three or four 100 watt lamps playing upon the sheet before which your subjects perform. All this is possible with the camera operating at regular speed. If your camera is equipped with a half-speed feature, controlled lighting may be cut in half and lighting beyond your control will give doubly clear pictures.

In the daytime, indoors, Ciné-Kodak Super-sensitive Film is equally helpful. On bright days merely raise the shades to permit the entrance of all possible light to reproduce clearly the desired subjects —even those not directly in the light.

And outside your home, night-time movies can now easily be made by *f.*1.9 cameras, and quite often by *f.*3.5 cameras, of subjects which, up to this moment, have been beyond the reach of the home movie camera.

You can get everything but the grunts at a wrestling bout, and all but the referee's whistle at a basket ball game. Track meets, aquatic contests, night baseball and similar sports held in well-lighted buildings or under bright lights, are also fair game for your movie camera. You can capture the local great white way, theatre lobbies, shop windows, flood-lighted buildings, just as easily as you have made daytime movies in the past.

Well-lighted downtown streets, theatrical districts in particular, are reproduced by Ciné-Kodak Super-sensitive Film with almost complete realism. Gaily decorated shop windows can quite often be effectively used to strike the correct seasonal note in home movies. Picnic suppers by a crackling fire—another subject well within the range of Super-sensitive Film. Fireworks displays and amusement parks. Anywhere and any time there's light, there's a picture opportunity now as never before.

Too, with this new film, the camera's daytime outdoor range is considerably lengthened. In the heretofore blind belt of cinematography—dusk—Ciné-Kodak Super-sensitive Film still has the situation well in hand. Rainy day shots—which at times can't be postponed—are given added clarity by its extra speed.

For normal daytime picture making, remember that Super-sensitive's effectiveness is equally important. One diaphragm stop smaller than normal is the rule to compensate for the extra speed of this new film. Or, to obtain additional screen beauty, particularly with landscapes, slip a color filter, such as the CK-3 filter, over the camera's lens, and shoot with normal exposure rules, following the guide on the front of your Ciné-Kodak.

On every count, with every subject, Ciné-Kodak Super-sensitive Panchromatic Film—because it is *Panchromatic*, and because it is *fast*—will increase your camera pleasure and camera results. Full instructions for its use are furnished with each roll of film.

By all means obtain a few rolls of Ciné-Kodak Super-sensitive Panchromatic Film soon, and try it on those shots you have longed to make. You'll know then for a certainty that it is indeed the biggest thing since the beginning of Ciné-Kodak.

The Fun of Home Movies is Doubled by Ciné-Kodak Super-sensitive Panchromatic Film

On rainy or dull days, or near dusk, Ciné-Kodak Super-sensitive's extra speed will get you clear pictures.

A SUMMER SUMMARY

A thought or two on the movies you will make this season

ONE CAN VIEW the picture opportunities of this July with a more expert eye than ever before. Seasoned cinamateurs, because they have experience to guide them, and newcomers to the world of home movies, because the possession of a movie camera awakens an instant appreciation of the more worthwhile aspects of most every subject.

No matter what the object of your camera's attention may be, the picture viewpoint of it most certain to be of interest to your home movie audiences will also be of more interest to you. Family shots—the children—compose the bulk of home movies. Such films are quite logically of more interest to you than to the disinterested observer. Yet they can be enjoyed by all if you wish them to be—if you will but keep in mind the fact that the photographic instrument you are using is a *movie camera*. Chief among the distinctions between a movie and a still camera is the ability of the former to weave together a sequence of shots, into *one complete screen picture*—a *motion* picture of the subject, presenting its most interesting aspects.

For example—a baby seated on a beach in a sun suit, sand bucket and shovel in hand, is undeniably appealing. However, instead of an orphaned shot of her with her playthings, followed immediately perhaps by some scene of a totally foreign nature, try this prescription—one of a dozen that will occur to anyone after a moment's thought. Suggest to her that she dig a hole and fill it with water. She will soon be too busily engaged with the undertaking to concern herself with your actions. Get several shots of her from different angles while she works on the hole—then one as she picks up her bucket and trots down to the water's edge—and then of the water curling over her toes—and still another of her making her return trip, with a semi-close-up of her as she empties her bucket into the hole. The almost immediate disappearance of the water will usually create an adorable expression of perplexity. Next make several shots of her legs only as she runs patiently back and forth with her bucket in a hopeless endeavor to fill that hole. Three dénouements are possible for this little movie. If there is a tide, and it is an incoming tide, make your final scenes as a wave washes up and over the tiny embankment—achieving in a moment what the child had vainly labored to accomplish. Get a close-up of this, and also one of her face. If it is an outgoing tide, make several shots of her increasingly long journeys between the supply and demand. When the tide is at low ebb make a final shot from well back on the beach as she toddles off in the distance. If there is no tide, make your finale a semi-close-up of the youngster, convinced of the inadequacy of her toy bucket, endeavoring to carry a full size pail of water.

Such sequences should be regarded as but *one* motion picture, and, regardless of whether the identity of the child is known to your audiences, the miniature screen drama will unquestionably delight them. Incidentally, you, yourself will find such pictures much more worth while than casual, animated snapshots.

Vacation picture sequences might show not only what you do on your vacation, but reflect your anxiety to begin it. A few shots of your preparations, while you scan vacation literature, study timetables or road maps, pack bags; then the departure and a scene or two during your journey—all these instill in your audiences some of the eagerness with which you awaited your vacation.

So much for personal movies. Now for the impersonal.

By all means take your camera to an amusement park this summer. No matter whether your screen characters are known to your audiences or not, the emotions they portray will awaken interest, sympathy and delight. Strong men and weak, swinging the big hammer, or driving spikes in an oak log, urchins enjoying ice cream cones, the dizzy path of the roller coasters, frantic clutches for the coveted brass ring, the enthralled children on a miniature merry-go-round or railroad, the weight guessers, seaplanes, fireworks, shooting galleries—everybody enjoying his own antics and those of others in true holiday spirit—movie subjects of the first water.

At the beach, film the things which attract your eye—graceful and ungraceful divers, expert and inexpert swimmers, children being initiated into the delights of aquatics, beach games—goings on which make a holiday at the beach appealing to you will make your picture story appealing to your screen audiences.

There is no end of movie subjects in July worthy of your camera's attention. Film them—in *complete screen pictures.*

Weaving a little continuity into a movie of this lovely little miss is not gilding the cinematographic lily. This illustration is a SNAPSHOT. Snapshots made into movies are truthfully labeled animated snapshots. But when a little touch of drama or comedy is worked into a sequence of movie scenes, you have a motion picture!

CINÉ-CHAT

Gathered from Our Mailbag and Notebook

SOME movie makers prepare their own titles—especially opening titles—for which enlargements from still camera negatives, or cards ornamented by "borrowed" advertising illustrations, are appropriately lettered.

Others use Ciné-Kodak Titles.

Many, it must be admitted, project untitled films and it is primarily to this group that this article is directed.

If you do not employ titles you actually do an injustice to your pictures, especially to your "show" reels. It is safe to assume that you have two distinct types of reels, "show" reels and general reels. The former are those to which you have given more than ordinary care in assembling, reels which are brought forth for the edification of friends. General reels are those of a purely record keeping nature—largely unedited. As such, they need not necessarily be titled, but the "show" reels *most certainly should be*! You want them to be at their finest, to make the best possible showing and to stand on their own as an example of your home movies. An explanatory monologue necessary to acquaint your audiences with the identity of important characters and the geographical whereabouts of your shots (which is more important) is not particularly conducive to smooth projection. Titles, aside from their informative properties, actually add interest to show reels for yourself as well as for your friends.

Ciné-Kodak Titles are quite inexpensive and easy to obtain. All you need do is to jot them down and turn them over to your dealer. He will send them on to this company, and in a few days' time they will be returned to you, transformed into attractive film titles, ready to be spliced into your reels.

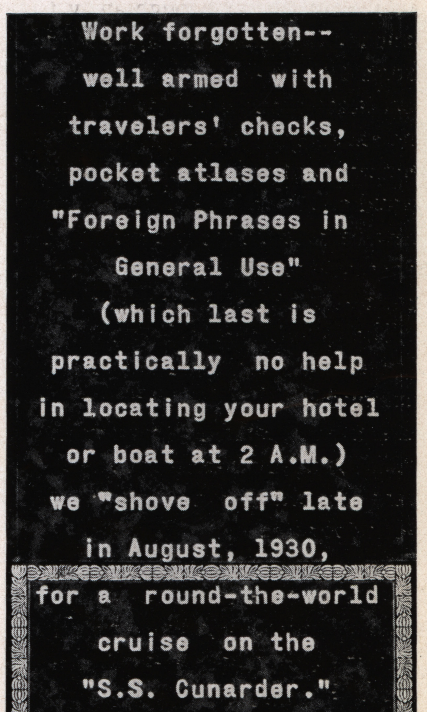
A new form of Ciné-Kodak Title is now available—the Scroll Title. Smart and professional in appearance, it is ideally suited for those longer explanatory titles so often needed at the beginning of a reel. The wording of a Scroll Title moves slowly and evenly upward on the screen inside an attractive border. Notice the illustration at the right.

There are now two forms of Ciné-Kodak Titles—Card and Scroll. Each Card title is limited to 17 words. A Scroll title may have as many words as you wish. If your title has more than 17 words and less than 33 words, you may have it on either two Card titles or on a Scroll title. The former cost 3 cents per word as do the latter when they contain more than 33 words. The minimum charge for a Scroll title, however, is $1.00. When ordering titles, specify whether they are to be used with original, duplicate or Kodacolor Film. Titles for Kodacolor Film are produced on blue tinted emulsion.

Keep these few points in mind when writing titles!

Only use a title where it's needed—too many titles slow up the screen story.

A long title at the start of a reel may serve better to put your audiences in the right frame of mind than several divided shorter titles. Scroll titles, because of their interesting presentation of information, are free from the tediousness common to long titles. By this we do not mean that all titles should be crowded together at the start of a reel, but, if it seems advisable, give your audience a general idea of the film story to follow by a Scroll title, and then clarify minor points throughout the reel by short Card titles.



Work forgotten--
well armed with
travelers' checks,
pocket atlases and
"Foreign Phrases in
General Use"
(which last is
practically no help
in locating your hotel
or boat at 2 A.M.)
we "shove off" late
in August, 1930,
for a round-the-world
cruise on the
"S.S. Cunarder."
Make your farewell bow
to Miss Liberty.
We're Off!

An example of the Scroll Title. The border remains stationary—the title flows evenly upward behind it. At the start, the first line below the upper border would be, "Work forgotten • •." A slight pause is allowed—one second for each word—for your audiences to read the start of the title. It then moves slowly upward, until the end of the title is reached —as illustrated. A title such as this does wonders in enlisting the interest of an audience.

Make your phraseology simple. Forced humor will detract from your pictures, as a rule.

Write titles from a stranger's viewpoint, excepting in personal reels of the family. A beach scene entitled, "Jack Takes a Whopper," might better be labeled, "A Holiday at Sound Beach." If your audience knows "Jack," his name is unnecessary. If they do not know him, his name is meaningless and much less important than the identity of the beach. Places, generally, are more important than faces.

Don't backtrack; don't place a title after a scene, although a long scene may be broken midway by a title. As an example of backtracking, "Wasn't it a beauty?" will return your audience's minds to the preceding scene at the cost of loss of attention to the one succeeding.

Perhaps the best way of determining where titles are needed is to project your films before a friendly critic. At the points which call forth inquiries, titles are in order.

THERE are sure to be occasions when you will want to make pictures of an area larger than that permitted by the 25 mm. *f*.1.9 or 20 mm. *f*.3.5 lenses on the Model K Ciné-Kodak. To accomplish this, the 15 mm. *f*.2.7 Wide Angle Lens is now available.

When you are making indoor pictures in small rooms where it is impossible to get far enough away to include all the desired area, the Wide Angle Lens is especially advantageous. If you were using a 25 mm. lens and standing ten feet from your subject, the width of area photographed would be 4 feet, 1 inch. If you used the 15 mm. lens at the same distance away, you would be able to photograph an area 6 feet, 9 inches in width.

The 15 mm. lens is also useful for filming out-of-door subjects; shots of football and other games taken from the side-lines, parades, narrow streets or, in fact, any subject where you want as much area to appear on the film as possible.

The 15 mm. *f*.2.7 Wide Angle Lens is a "fixed-focus" type. It is instantly interchangeable with the *f*.1.9 or *f*.3.5 on the Model K Ciné-Kodak. Price $45.

YOUR
FIRST
FIFTY
PICTURES

SECOND EDITION!

"Your First Fifty Pictures"—the FREE, 64-page Eastman booklet containing 50 illustrated miniature movie outlines on almost every conceivable subject—has been reprinted. A typical outline is reproduced below. If you failed to request a copy of the first edition, the opportunity is again yours. Address the Editor, please.

TITLE
Neighborhood Potpourri

Sub-Title—Monty Enjoys A Scotch Smoke

This friend is an inveterate pipe smoker—which gives you your cue. Ask him to fill his pipe and take several good puffs at it, and film him with your camera held upside down. Then reverse these shots in your film reel after they have been processed. Here's how it will look when projected. He will be seen to inhale clouds of smoke, a match will fly up into his hand, he will wave it into a flame, snuff out the burning tobacco in his pipe, put the match back into the box, and it into his pocket, take out his tobacco pouch and empty his pipe, and pocket both of them.

Sub-Title—Betsy Finds A Life Interest

In this example you are called upon to film your neighbor's child of bassinet age. Have someone swing a new rattle attached to a ribbon back and forth before her eyes. Make your shots of her from one side and get up real close. At first she will be too busy regarding you to notice the rattle—suddenly she will see it—her eyes open wide—and follow it from side to side with mirth-provoking intentness.

Sub-Title—"Prince" Gives As Good As He Takes

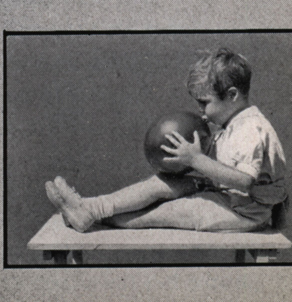
Your next door neighbor may want some scenes of his dog. Make about a dozen medium panoram shots as he throws a small stick or ball to the dog to catch in mid-air—but make half of those of the dog with your camera held upside down. Reverse these upside down shots end for end in your film reel—alternate them with those of the dog made in the usual fashion and the dog will throw the ball back to his master each time he catches it!

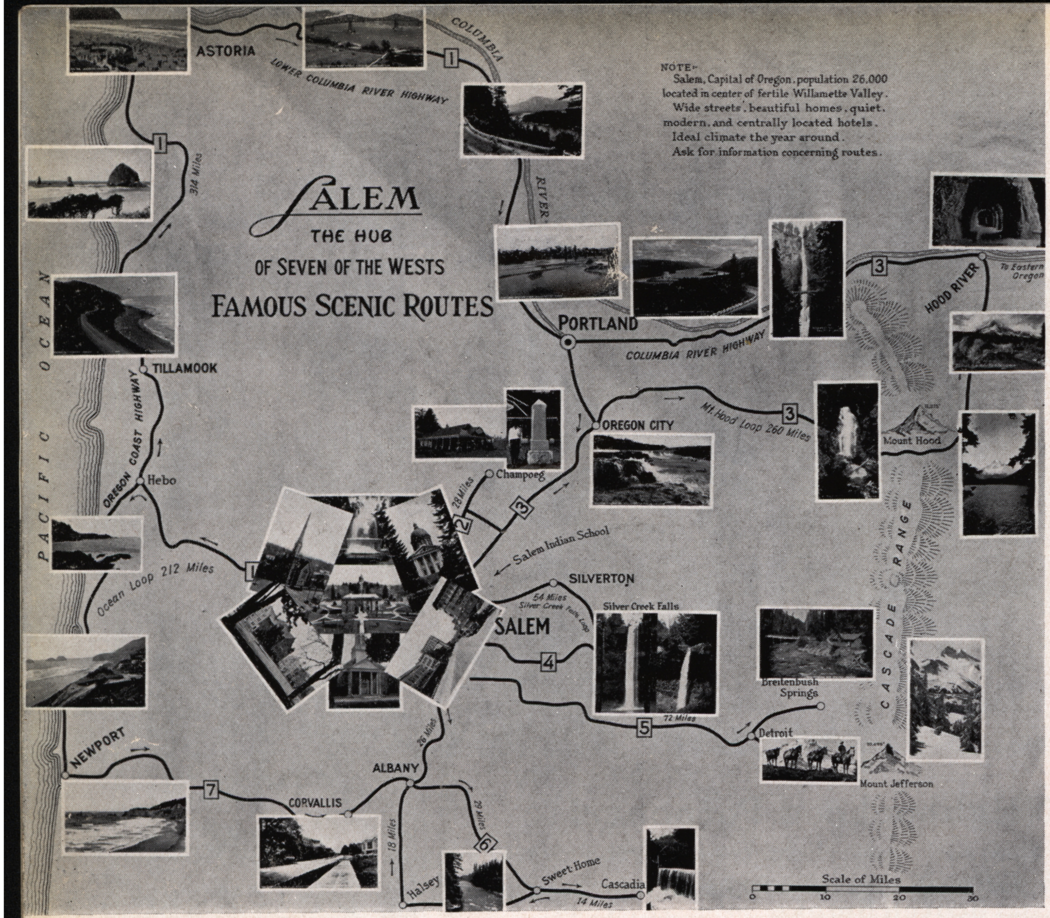
Sub-Title—The Energetic Mr. Bergin

In this case it is your next door neighbor who has expressed a desire to view himself in the movies. Perhaps you see him out front sedately propelling a lawn mower. Place your Ciné-Kodak on some steady support and, if you have a Model BB Ciné-Kodak, film him with your finger on the half speed button. If not, make many brief exposures of him. That is, press your exposure lever down for two seconds, release it for one second, and down for two seconds more, and so on. When projected, in either case, he will swoop about his lawn at a pace totally foreign to his usual one.

Movie Snapshots

EVERY Ciné-Kodak owner is called upon to make brief shots of his friends and neighbors who "want to see how we look in the movies." While ordinary "animated snapshots" are all right in their way, are completely satisfying to the individuals filmed, they are apt to be not overly much so to those to whom they are utter strangers. But they may easily be made so! First—title each individual or group. Secondly—have them *doing something*, and not just beaming at the cameraman. Thirdly—realize that you have a movie camera to work with in aiding you to make such shots intehsely interesting. Here are a few suggestions, given as a series of individual ideas, and not as an outline.




ASTORIA
COLUMBIA
LOWER COLUMBIA RIVER HIGHWAY
NOTE–
Salem, Capital of Oregon, population 26,000
located in center of fertile Willamette Valley.
Wide streets, beautiful homes, quiet,
modern, and centrally located hotels.
Ideal climate the year around.
Ask for information concerning routes.
SALEM
THE HUB
OF SEVEN OF THE WESTS
FAMOUS SCENIC ROUTES
RIVER
PORTLAND
COLUMBIA RIVER HIGHWAY
HOOD RIVER
To Eastern Oregon
PACIFIC OCEAN
TILLAMOOK
OREGON COAST HIGHWAY
Hebo
OREGON CITY
Mt. Hood Loop 260 Miles
Mount Hood
Champoeg
Salem Indian School
Ocean Loop 212 Miles
SILVERTON
Silver Creek Falls
CASCADE RANGE
Breitenbush Springs
Detroit
Mount Jefferson
NEWPORT
ALBANY
CORVALLIS
Halsey
Sweet Home
Cascadia
14 Miles
Scale of Miles
0
10
20
30

An idea of the scope of Dr. Hill's films is given by this photographic map. Such a film must be of unquestionable interest to those familiar with the territory—and what better way to introduce your surroundings to those anxious to learn of them?

A SALUTE TO SALEM

Dr. Hill Makes a Cinematic Directory of Western Oregon

MORE AND MORE are movie makers venturing over the hills surrounding the pleasant valley of purely personal home movies to film and enjoy the innumerable picture opportunities beyond. Not that their first camera affection—the family—has grown less appealing, but because other uses for their cameras, highly productive of pleasure, are irresistibly beckoning for attention.

Reproduced in part, the following letter from Dr. David Bennett Hill of Salem, Oregon, is typical of the expanding activities of our readers.

"I have a one hour motion picture and lecture of Salem and vicinity which I show before schools and clubs. The picture starts out with a map of Western Oregon. A pictorial map (illustrated above) follows, and I then point out the things we will see. There is a great demand for the showing of these pictures, far greater than I am able to give the time to.

"All of this work has been done with my first Ciné-Kodak, *f*.3.5 lens, which I have had about six years. It has had very rough usage, but it is still working like a charm.

"I have one of the first Model B projectors and let me tell you that it is a wonder. I have never had one bit of trouble with it although it has been run hours and hours and hours. I would say that some of my films have been through it over a thousand times, and there is not one mark on them caused by the machine. I have used it in schools and Chambers of Commerce before more than a thousand interested onlookers.

"It is very gratifying to have a hobby in which so many people show an interest, and making these scenes into movies is very interesting and very beautiful work.

"Nevertheless, the pictures I prize most highly, and will all of my life, are the ones of my little daughter taken from time to time. We can go back any evening and relive picnics, birthdays, and Christmases, and just literally watch her grow. She is now twelve, just at the age when she begins to think she is somewhat of a lady, and the pictures of her years ago give her a great deal of pleasure.

"I am now starting on a motion picture of her called 'A Day in a Healthy, Happy Child's Life.' This takes in everything she does from morning until night, consisting of the way she lives, works, plays, and exercises."

Through the Ciné-Kodak movie "Salem," Dr. Hill's audiences are conducted over Western Oregon's beautiful arteries of travel with stops at all points of interest and charm. The Columbia River Highway, Mt. Hood loop, Mt. McKenzie, Roosevelt and Oregon Coast Highways are all represented. There are a boat trip down lovely Siletz River, shots of Silver Creek Canyon, winter sports on Mt. Hood, the Mollala Rodeo, Blossom Day doings, and other community goings on. In short, just about everything of interest and importance in and about Salem is represented in Dr. Hill's excellent film. Prepared for personal enjoyment, Dr. Hill's community reels have obviously acquired a more than strictly local renown.

In making his impersonal, personal movies, Dr. Hill has undoubtedly met with the identical experience reported by other adventurous movie makers—a more intense appreciation of the subjects being filmed. Assuming, in the first place, that the subject must be of interest to merit filming, the cinamateur, from the intimate contacts made while doing so, reaps not only the fun of making and showing the picture, but also a fairly complete understanding of his subject. For example, it might be a reel of the water front, harbor or river—a subject of universal interest. All manner of interesting incidents are centered about such locations—chugging tugboats, sleek yachts, rollicking swimmers, old men and young boys fishing, creaking freighters unloading cargoes from the seven seas, retired seamen reminiscing and pipe smoking on the docks, waterfronts on clear, rainy and foggy days,

The waterfront is a fascinating place. The decision to film it is an excellent excuse for enjoying yourself immensely.

"Ladees an' Genulmun—For one quarta—tu bits—see the wunders of the woild—." Who can resist the throaty spellbinder and the marvels he dangles before you with one hand while he slays the King's English with the other?

A prime movie subject, the circus.

presenting a new mood on almost every visit. Once launched upon the making of such a film, the movie maker will soon thank his stars, and his camera, for the decision to get such a fascinating story.

Some definite continuity will undoubtedly occur to you while you are making such a film, although a good percentage of its interest depends upon its editing.

One movie maker, to draw sharp contrast between the harbor aspect, commonly recognized, and the genuine article, used a businesslike ferryboat as his theme. Hour after hour, day and night, the staid and utterly unromantic ferry scuttled back and forth across the harbor. Hurried workers hustled aboard in the morning and crowded the foredeck. Our cameraman concentrated his attention largely upon the paper-reading and deck-pacing element, completely oblivious to the harbor life on all sides of them. One day a young boy was filmed, without his knowledge, as he leaned against the rail, chin cupped in his fists, staring wistfully over the water.

This shot typified the yearnings common to most of us, and the scene of the unknown youngster served to introduce and close the reel.

The ferry crowds were shown scurrying from the boat on the opposite shore and climbing into cars and taxis, or rushing off on foot. Interspersed among the many other harbor shots, the ferry was shown from a distance maintaining its monotonous schedule. Toward dusk the hurrying forms of the commuters were again shown hastening into the ferry house and aboard the waiting boat. One weary worker was seen asleep on a bench, hat tipped over the bridge of his nose. Other noses were caught buried in evening newspapers—the wistful youth was again shown gazing across the harbor, gangways were drawn in, gates closed, and the ferry, its lights faintly gleaming in the dusk, drew away from its berth and disappeared into the haze.

Sounds interesting, doesn't it?

Such pictures *are* interesting—to the maker and his every audience, as well. Railways, airports, the circus, huge manufacturing plants, athletic contests, parades, amusement parks—these, and dozens of other subjects require nothing more than a sympathetic eye behind the movie camera and a discerning eye behind the splicing block to evolve into the most fascinating screen subjects. And, as you can well imagine, the making of such movies is productive of rare good fun for the camera wielder.

IMPERSONAL PERSONAL MOVIES

Another Worthwhile Field of Home Movies You Should Explore

There's something fascinating about railroads—the hustling expresses, thundering freights and dinky yard engines, the gentle baggage smashers, colorful crossing guards and their little garden plots, portly conductors and grinning porters. Spin a cinematic magic carpet of railroading if you would project a reel just a little different.

Niagara is always worth seeing and worth filming. Summer or winter, it is unquestionably the mightiest spectacle on the North American continent. But two cameras, as with two heads, may be better than one. Blend your pictures with those of the Cinegraph cameraman.

YOUR SUMMER TRAVELS

ENTIRELY apart from their individual entertainment value, Cinegraphs are often used by movie makers in a slightly different capacity. Supposing, for example, you visit Niagara Falls this summer. Even the most ambitious cinamateur will find it difficult to get around at the Falls as much as he might care to; which is a pity, for there is so much of Niagara worth preserving on film. The answer, then, is to add to your reels scenes of the cataract from the Cinegraphs of Niagara Falls.

A Cinegraph Cameraman May Have Been There Before

There may be other similar opportunities with the movies you will make this season. New York City is represented in Cinegraphs with both harbor and air aspects as well as from street level. There's a Cinegraph of the Grand Canyon, one of an aerial flight over Glacier National Park and another of fly fishing at Glacier National Park. One of the best Cinegraphs is of the adventures of several collegians in descending the treacherous Colorado in a rowboat. Why not "spike" your films with this thriller if you travel that way? Too, Mt. Rainier is featured in a splendid film story made during a climb above the clouds. For those who fare farther north, there are Cinegraphs on whaling, and one of a canoe trip down the Yukon.

There are dozens and dozens of other Travel Cinegraphs of most every country in the world. An excellent plan for travelled movie makers would be to blend the Cinegraph cameraman's viewpoint of foreign lands with those scenes of their own making.

Cinegraphs have recently been reduced to $6.00 per 100 feet. Your Ciné-Kodak dealer has, or can obtain, them for you.

The HEADLESS HORSEMAN

A Kodascope Library Feature Film of the Legend of Sleepy Hollow with Will Rogers

WILL ROGERS, Connecticut Yankee from Oklahoma, humorist, rope expert, Follies headliner, de-bunker and spicy commentator, is cast in this picture as Ichabod Crane, the ungainly fount of erudition of Washington Irving's charming story, "The Headless Horseman."

Imported from "Niewe Yorke" to guide the youth of Sleepy Hollow to the hilltops of enlightenment, Ichabod becomes enamored of the belle of the community, one Katrina Van Tassel. She finds the new schoolmaster interesting, if difficult, company. Ichabod's progress is viewed with disfavor and alarm by the village gallants, especially by Abraham Van Brunt, or "Brom Bones." As a consequence the grisly Horseman is resurrected from legendary slumber to convince Ichabod that his room is more in demand than his company.

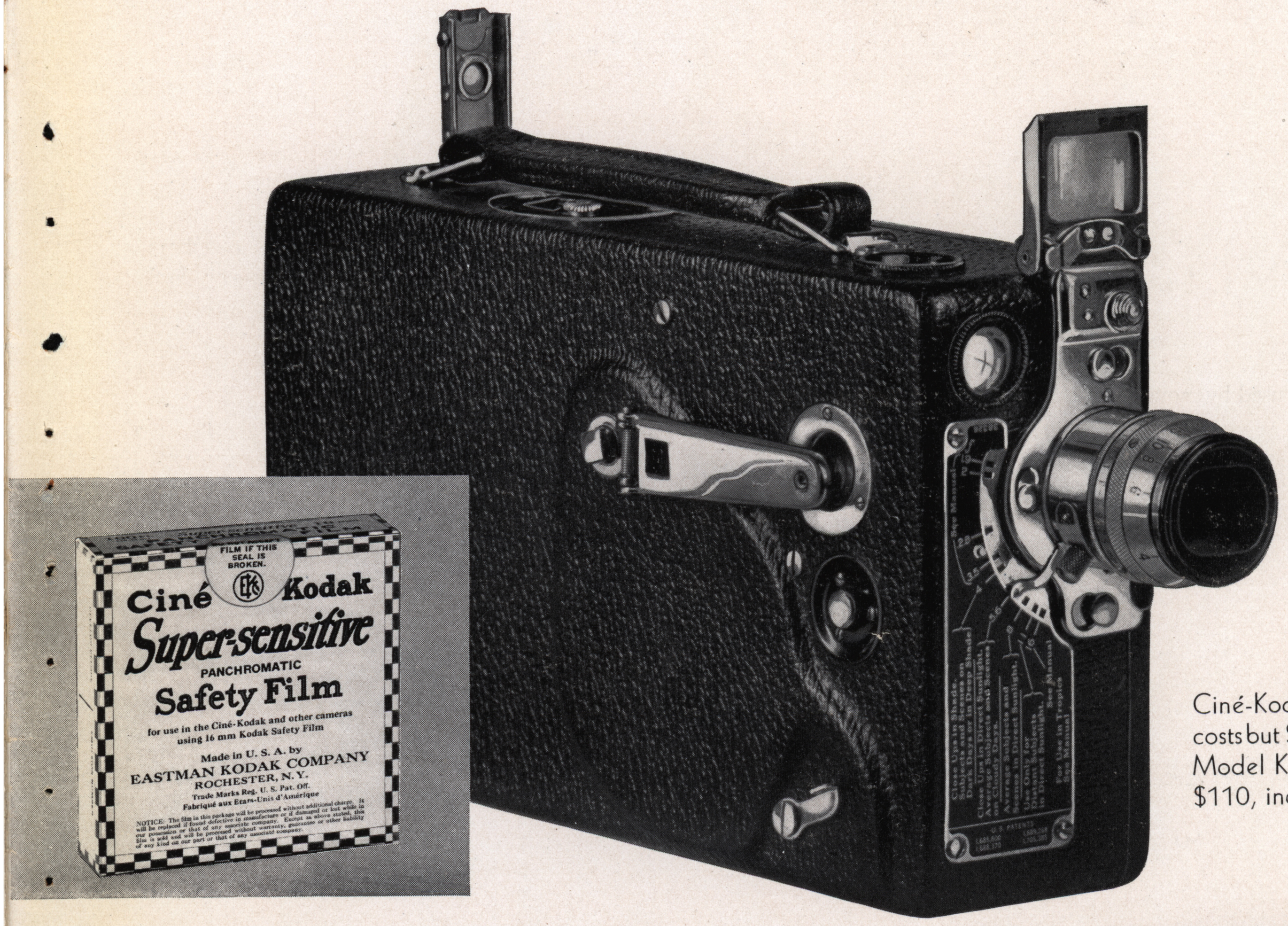
Devotees of Irving's great tales, however, know full well the delightfulness of "The Headless Horseman," and it is difficult to think of anyone better suited to the part of Ichabod Crane than the inimitable Will Rogers.

A thoroughly fine picture. "The Headless Horseman," five reels in length, No. 8095, is available at a base rental of $6.25—to Kodascope Library members at 10% less than this price. The location of the nearest Kodascope Library branch or distributor may be obtained from Library headquarters at 33 West 42nd Street, New York City.

Ichabod doing his best to put distance between himself and the headless horseman. Even the horse appears panicky.

The New 24-Hour Ciné-Kodak Super-sensitive Film Attains Its Full Range of Usefulness in

CINÉ-KODAK *Model* K


FILM IF THIS SEAL IS BROKEN.
Ciné Kodak
Super-sensitive
PANCHROMATIC
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Kodak Safety Film
Made in U. S. A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Trade Marks Reg. U. S. Pat. Off.
Fabriqué aux Etats-Unis d'Amérique

Ciné-Kodak, Model K, *f*.1.9, costs but $150 including case. Model K, *f*.3.5, is priced at $110, including case.

MODEL K is the ideal movie camera to use with the new Ciné-Kodak Super-sensitive Film, described on pages three and four.

With the new film and a Model K, *f*.3.5, you'll get clear, brilliant pictures under light conditions that were once a real obstacle—even to a faster lens. With the ultra-fast *f*.1.9 lens on the Model K, Ciné-Kodak Super-sensitive "Pan" attains its full range of usefulness. Half speed on the Model K is a feature that enables you to make the most of the new film's exciting possibilities. You'll find it especially serviceable when making indoor movies at night. Your dealer will gladly show you this model of the world's most popular home movie camera.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

No special lights needed with *f*.1.9 lens and Ciné-Kodak Super-sensitive Film. Ordinary 100 watt bulbs in your living room lamp will give clear movies.

Street scenes at night provide a new and fascinating movie subject, with Model K, *f*.1.9 and Ciné-Kodak Super-sensitive Film.

PRICE REDUCED

on CINÉ-KODAK Panchromatic Film

Ciné
Kodak
Panchromatic
Safety Film
for use in the Ciné-Kodak and other cameras using 16 mm Ciné-Kodak film
Made in U.S.A. by
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Trade Marks Reg. U.S. Pat. Off.
$6

Per
100 Feet

At $6 "Pan" becomes

THE MOVIE-MAKER'S EVERYDAY FILM

HERE'S WELCOME NEWS for every movie-maker. Effective at once, the price of Ciné-Kodak Panchromatic Film is reduced from $7.50 to $6 a 100-foot roll. The 50-foot roll is now $3.25 instead of $4.

This means that the beauty of "Pan" pictures is yours at the price of the regular Ciné-Kodak Film, which is being discontinued.

Now, instead of reserving "Pan" for special "shots" where you want the results to be particularly beautiful, use it for everyday pictures.

"Pan" improves almost every form of movies. Magnificent cloud effects . . . distinctive portraits . . . realistic color values in landscapes—all are possible with Ciné-Kodak Panchromatic Film. It gives you a black and white reproduction that matches the quality of professional films.

Dealers are now offering you Ciné-Kodak Panchromatic Film at the reduced price of $6 and the new Ciné-Kodak SUPER-SENSITIVE Panchromatic Film at $7.50.

•

EASTMAN KODAK COMPANY
Rochester, New York

CINÉ-KODAK *Panchromatic Safety* Film

THE
CI ODAK
NEWS